

# THE “CONDER” TOKEN COLLECTOR’S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR’S CLUB  
Volume XVI Number 2 Summer 2011 Consecutive Issue #59



Foundling Fields

New facts on the issuer

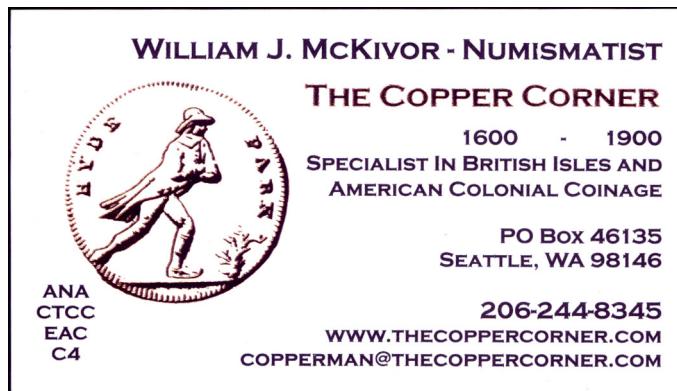
Middlesex 303-305

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**Bill McKivor and the FX4S London Cab**

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...and this from our *on-the-scene* reporter...

The annual meeting of the Conder Token Collectors Society was held at the Rosemont (IL) Convention Center on Friday, 19 August, at six PM. Outgoing President Larry Gaye conducted the meeting. Twelve members were present. Topics briefly touched upon were the club's budget (solidly in the black); pros and cons of electronic versus paper copies of the Journal; and the utility of dividing the membership into a number of "regions" in order to increase local participation and accountability. A general discussion of various topics followed, most notably remarks by Jerry Bobbe on the fragility of red uncirculated surfaces of Conder tokens, which can very easily turn brown even under moderate and careful handling. The meeting adjourned at seven PM, but several members included their discussions over pizza.

Respectfully submitted, Floribundo Sanchez Muldoon

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This picture was supposed to go with the letter from Jeff Rock which was published in issue #57 of the journal, but was somehow left out.



The following article is being reprinted with kind permission of David W. Dykes and the British Numismatic Society. The article first appeared on page 166 in *The British Numismatic Journal 2010*, edited by P. De Jersey and E. M. Screen.

## ‘J B’ OF ‘FOUNDLING FIELDS’

D.W. DYKES

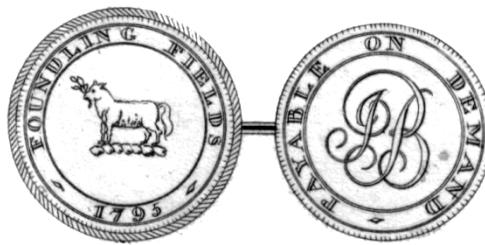


Fig. 1. Detail from plate 29 of Charles Pye’s *Provincial Coins and Tokens*, 1801.

SOME years ago I spoke to the Society on the subject of the Westwood/Hancock token consortium, and explained that when John Westwood, senior, died in March 1792, the coining business was taken over by his younger brother Obadiah. Although Obadiah had boasted that it would be ‘carried on with its usual Spirit’ the business lasted less than three years and Obadiah went the way of his brother into bankruptcy and virtual oblivion in November 1794.<sup>1</sup>

To what extent, if any, the coinery played a part in Obadiah’s debacle is questionable but, although he was able to re-establish himself rapidly in his old calling of coffin furniture maker, it is clear that his token-making activities with John Gregory Hancock came to an end sometime during the following year.<sup>2</sup> Even if not directly a factor in a bankruptcy, no doubt precipitated by the recession of 1793-94, it is likely that the coinery had become increasingly unprofitable and a drain on scarce resources. As I have suggested before, a sea-change was taking place in the nature of provincial coinage and the large-scale token production for industrial and commercial concerns on which the Westwoods had built up their business was rapidly becoming a thing of the past. Increasingly the call was for comparatively low-volume issues to meet the needs, profit motives or simple ‘vanity’ of local shopkeepers; a demand that new, thrusting, manufacturers like Peter Kempson and William Lutwyche were better placed to meet and to foster.

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*Acknowledgements.* I am grateful to Peter Preston-Morley, Michael Dickinson, Edward Besly, Keith Sugden, Jim Gledhill and Shelley Mullane (Foundling Museum), and Victoria Williams and Alison Hawkins (Hastings Museum and Art Gallery) for their help in the preparation of this paper. My thanks are also due to the Coram/Foundling Museum (Fig. 7), the Guildhall Library (Figs 9 and 10) and the Hastings Museum and Art Gallery (Fig. 11) for their provision of, and permission to reproduce, the illustrations specified.

Abbreviations: *D&H*: Dalton and Hamer, 1910-18; *Middx*: Middlesex.

<sup>1</sup> *The London Gazette*, No. 13723, 15 November 1794, 1139.

<sup>2</sup> Obadiah Westwood seems to have retired from his coffin furniture business about 1808. Described as a ‘gentleman’ in a legal document of 1811 he subsequently appears to have moved to Sheffield and then to London (Chelsea), presumably to live with his son John Westwood, junior, where he died in February 1826.

The last tokens produced by the Westwood/Hancock consortium were the ‘1795’ halfpennies struck for the Thames and Severn Canal Company (Fig. 2) and for ‘Foundling Fields’. There was, though, a stark difference between the two. The former were among the most celebrated of Hancock’s productions, with their dramatic representation of a Severn trow and meticulous depiction of the canal’s eastern portal.



Fig. 2. Thames and Severn Canal halfpenny (*D&H*: Gloucestershire 59).

The latter, although their engraving is unexceptionable, are demonstrably inferior in quality and design to what had gone before. Pye observed that the ‘Foundling Fields’ ‘impressions are bad in consequence of the copper being too thin’ (the cipher of the reverse is always weakly struck, probably purposely so).<sup>3</sup> Moreover while the canal company’s halfpennies were most likely struck at a standard of forty-six to the pound avoirdupois (the notional weight standard of Tower halfpence at this time and the standard Lutwyche suggested was the norm for eighteenth-century provincial coins),<sup>4</sup> the weights of the substantive issue of ‘Foundling Fields’ tokens examined (averaging 8.08 g) suggest a ratio of pieces of not fewer than fifty-six to the pound.

The halfpennies (*D&H*: Middx 303-305a) fall into three types, all sharing the same obverse die of the crest of a lamb holding in its mouth a sprig of thyme within a circle and the legend **FOUNDLING FIELDS ♦ 1795 ♦** (Fig. 3).



303

304

305

Fig. 3. Three ‘Foundling Fields’ halfpenny reverses. *D&H*: Middx 303-5.

<sup>3</sup> Pye 1801, 13.

<sup>4</sup> Sharp 1834, ii.

There are three reverse dies, two of which broke at an early stage, the third also developing a flaw that tends to obscure the stop in the legend.

**D&H: Middx 303:** A cipher **J B** within a circle. Legend: **PAYABLE ON DEMAND ♦**. The **J** of the cipher is much smaller than the **B**, and a diamond-shaped stop comes midway between the beginning and the end of the legend.

Edge: grained.

No details of diameter, weight or die axis are known.

Charles Pye in the 1801 edition of his *Provincial Coins and Tokens* tells us that only a few specimens of this version (Plate 29, 6; p. 13) were struck as a result of the die breaking, rating it as 'r,r,r'. Today the piece is excessively rare but it likely that at least two examples are extant. A specimen was sold in the Davis sale in March 1901 (lot 131, bought by Lincoln), described as a proof of the highest rarity. Another was sold in the Hamer sale in November 1930 (lot 163, ex William Norman).<sup>5</sup> They may well be the same piece and be the token illustrated in *D&H* (p. 130), but one cannot be certain of this. Neither, if there *were* two, seems to have resurfaced in the collecting world since then but what was fairly definitely a different specimen was offered by Schwer in October 1986 which he described as only 'G. F.'<sup>6</sup>

**D&H: Middx 304:** The letters of the cipher are now the same size but the beginning and end of the legend are much closer and the stop, again mid-way between them, is a round point •.

Edge: grained.

Diameter: 28 mm; average weight: 7.1 g (6.96 – 7.28 g); die axis: 6h.

This piece is also engraved in Pye's catalogue (Plate 29, 7) but in his 'OBSERVATIONS' (p. 13), Pye confuses the quantity supposedly struck with that of the more plentiful *D&H: Middx 305* which he did not refer to or illustrate.<sup>7</sup> The token is, in fact, extremely rare. The Davis specimen was described as 'almost of the same degree of rarity' as *D&H: Middx 303* while Kent, as with *D&H: Middx 303*, rated it as 'r r r' stating that its price would be a matter of arrangement.<sup>8</sup> Very few specimens are known today, the most recent being in the Noble and Spence sales.<sup>9</sup>

There is evidence of an increasing reverse die flaw from the edge under the point to the **P** of **PAYABLE** and on towards the first **A** (Fig. 4).

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<sup>5</sup> W.J. Davis Collection, 11 March 1901, lot 131; S.H. Hamer Collection, 26 November 1930, lot 163.

<sup>6</sup> Schwer List No. 55 (Mail Bid), 21 October 1986: personal communications from Peter Preston-Morley and Michael Dickinson. The Waite Sanderson, Longman, Noble and Spence collections did not include a specimen.

<sup>7</sup> Pye 1801, Plate 29, nos 6 and 7, and p.13.

<sup>8</sup> W.J. Davis Collection, 11 March 1901, lot 131; Kent, 1913, 109.

<sup>9</sup> W.J. Noble Collection, 7 July 1998: lot 433 (part), ex Schwer; David L. Spence Collection, 29 September 2005: lot 1401, ex W. Longman Collection, 12 March 1958: lot 155 (part), ex Baldwin, November 1913.



Fig. 4. Detail of the die flaw on the edge of *D&H*: Middx 304.

**D&H: Middx 305:** The cipher is as the last but with the beginning and end of the legend further apart, as in 303. The stop is again a round point but is now much closer to the second **D** of **DEMAND** •. It is, however, often obscured by a die flaw rising from the edge below it (Fig. 5); as a result the piece engraved in Denton and Prattent's *The Virtuoso's Companion* (Fig. 6) is erroneously shown with no stop at all.

Edge: grained or in some cases plain (*D&H*: 305a). Specimens also exist in brass.

Diameter: 28 mm; average weight: 8.08 g (7.36 – 8.56 g); die axis: 6h.



Fig. 5. Detail of the die flaw on the edge of *D&H*: Middx 305.

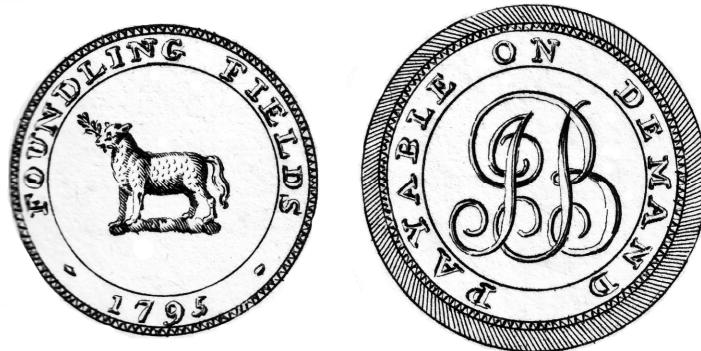


Fig. 6. Detail from plate 57 of the *Virtuoso's Companion*, 25 January 1796.

Pye did not illustrate this version, the substantive issue. It is not uncommon but whether it was struck in the quantity that he implies in his mistaken reference to *D&H*: Middx 304 must be open to question. Bearing in mind the lightness of the piece, the quantity he postulates (three hundredweight) would suggest an issue in the region of 18,500 pieces. This seems too high on the basis of the number of specimens that are still extant, although the poor quality of the tokens may well have resulted in most having been melted down after 1797 and few having been collected.

It would not be unnatural to conclude that the ‘proprietor’ or issuer of the tokens, London-based as Pye notes, wanted something done on the cheap to capitalize on the issue of a light-weight coin-substitute in the metropolis. Samuel, in one of his *Bazaar* articles, commenting on the lack of issuer’s name or precise address and the tokens’ small size and weight, imagined that ‘a fair profit was made on their issue, so possibly the issuer was not especially anxious for their return’.<sup>10</sup> One could just as well argue that the ‘Foundling Fields’ tokens were struck for a specific utilitarian purpose and that, despite their light weight, they were genuinely intended to be promissory within a limited locale where the issuer was so well-known that he needed no designation beyond his initials.

Neither Pye nor, for that matter, Sharp could throw any light on ‘J B’’s identity. Samuel, however, suggested that the issuer was a ‘J Burton’ and, although he was writing only in the 1880s, he probably depended on some lingering tradition, for there does just happen to be reliable, contemporary testimony to support his attribution. This is the word of Miss Sophia Banks, who really knew her London tokens, and registers the issuer as ‘Burton. London’ in the manuscript catalogue of her token collection now in the British Museum.<sup>11</sup>

Miss Banks’s annotation can be taken further but before doing so something should be said about the iconography of the obverse of the token. The combination of the central lamb and the legend **FOUNDLING FIELDS** immediately suggests some association with the celebrated Foundling Hospital, described by one historian as ‘the most spectacular philanthropic enterprise of the age’. The lamb on a wreath or torse represents the crest in the armorial bearings granted to the Hospital in 1747 – strictly a lamb argent holding in its mouth a sprig of thyme proper. The arms were based on a design by William Hogarth,<sup>12</sup> a staunch supporter of the Hospital and one of its first Governors, but Hogarth’s original lamb was modified by the College of Arms which added the sprig of thyme as a differentiating feature. Initially, indeed, there seemed to be some uncertainty about the concept of the crest, for Hogarth includes a comment below his sketch that the ‘Arms are to be altered by the Desire of the Committee[;] a Wolf in Fleecy Hosiery is to be substituted for the Lamb, and the Supporters [*Nature* (exemplified by the many-breasted goddess Artemis, symbolizing the nurture of young things) and *Britannia*] are to be taken away’ (Fig. 7). Perhaps it was thought that a ‘wolf in sheep’s clothing’ would better reflect the cruel world from which the Hospital as a caring shepherd would protect its foundlings. In the event the lamb was retained – as modified – and effectively became the Hospital’s logo, used on the children’s buttons and the institution’s crockery and cutlery.

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<sup>10</sup> [Samuel], 28 June 1882, 685. A sentiment echoed by Bell 1963, 102.

<sup>11</sup> [Sarah Sophia Banks], VI, SSB 191-72-1. It is unlikely that Samuel was aware of Miss Banks’s note.

<sup>12</sup> Langford 1991, 568; Nichols, 1782, 234 and 323.



Fig. 7. Hogarth's original pen and ink sketch for the Coat of Arms for the Foundling Hospital, 1747 (Part of the Foundling Hospital Archives in the care of the London Metropolitan Archives © Coram /The Foundling Museum).

Hogarth played a considerable role, with the redoubtable Captain Coram, in the campaign to set up the Foundling Hospital and he later succeeded in persuading a number of friends among the most distinguished artists of the day to support the Hospital through the gift of paintings and other help.<sup>13</sup> Of particular numismatic interest is that one of this circle was the medallist Richard Yeo, from 1749 assistant engraver at the Royal Mint, who was persuaded to cut a seal for the Hospital although it was to take another twelve years before his finished work illustrating the finding of Moses in the bulrushes (Exodus, 2:1-9) was completed (Fig. 8).<sup>14</sup>

<sup>13</sup> Through the efforts of Hogarth and his fellow 'Gentlemen Artists' the hospital became in effect (as was his intention) a public gallery of contemporary art attracting large numbers of visitors.

<sup>14</sup> McClure 1981, 68. Richard Yeo (c.1720-79) effectively acted as Chief Engraver of the Mint from 1760 and was formally appointed to the post in 1768. Forrer makes no mention of the seal in his list of Yeo's œuvre: Forrer, VI, 1916, 701-4; VIII, 1930, 304-5. The subject of the seal was suggested by Captain Coram himself since Moses was 'the first foundling we read of'.



Fig. 8. Richard Yeo's Seal for the Foundling Hospital (from Nichols and Wray 1935, facing 201).

As a further aside it may just be worth mentioning that when the arms of the Hospital were finally approved by the College of Arms they included 'in chief' a crescent argent between two mullets or. These devices, coincidentally or not, formed part of the old arms of Halle, the birthplace of Handel who was also closely associated with the Hospital, composing an anthem especially for it and conducting a succession of performances of the *Messiah* to its great financial benefit.

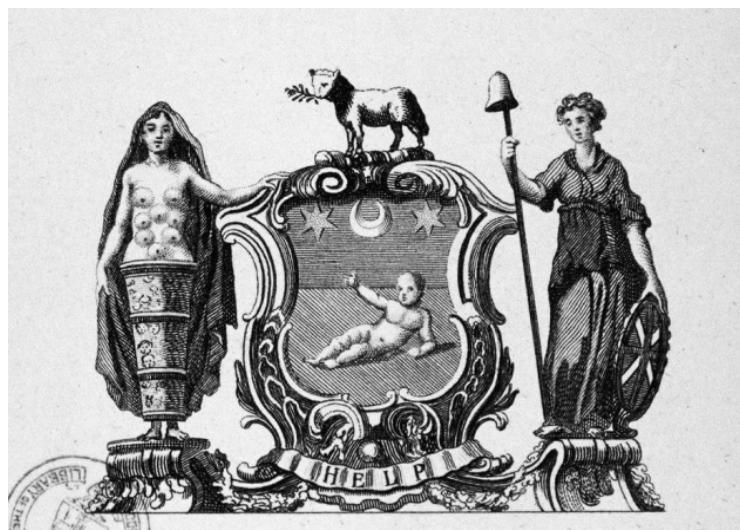


Fig. 9. Detail of an engraving by Thomas Cook of the Arms of the Foundling Hospital, 1809 (© City of London).

But to return to the 'Foundling Fields' halfpenny. The legend **FOUNDLING FIELDS** was a designation that seems to have had no official warrant. In 1745 the Foundling Hospital moved from its original temporary premises in Hatton Garden to Lamb's Conduit Fields,<sup>15</sup> an extensive tract of open countryside in Bloomsbury lying north of what is now Guilford Street with Southampton Row (and the Bedford estate) as its boundary to the west and Grays Inn Road to the east. Guilford Street had not then been built and the fifty-six acres of pasture land that the foundation acquired from the earl of Salisbury lay well beyond the northern fringe of London. Great Ormond Street and Queen Square, with its 'delightful prospect of Hamstead and Hygate

<sup>15</sup> So named after William Lamb, an Elizabethan philanthropist, who restored the local conduit from a tributary of the Fleet to provide a public water supply in the area in 1577.

[sic]' which so attracted Fanny Burney, constituted the nearest populated area.<sup>16</sup> It therefore offered quiet and fresh air, it was remote from the physical and moral temptations of central London, and it had ample space for expansion. 'Foundling Fields' was thus shorthand for the whole open area surrounding and to the north of the Foundling Hospital, up to what is now the Euston Road. Apart from the present context, the only other reference to it which I have come across is 'Bowling Green House, Foundling Fields', where Thomas Mullett operated a bowling green and served tea, coffee and hot loaves every day, but this was way to the north on the Skinners' Company estate.



Fig. 10. The Foundling Hospital Estate, beyond the northern edge of the built-up areas of London (section from John Rocque's Plan of London and Westminster, 1746, © City of London).

<sup>16</sup> Ellis (ed), 1889, I, 98 [16 November 1770]. From her father's house at the upper end of Queen Square Fanny Burney, writing in 1770, would have seen the distant villages on the far heights beyond a clear and vast expanse of farm and heath land.

The site was far bigger than that needed for the Hospital's actual buildings and grounds, and as the eighteenth century wore on and London expanded further northward, the governors began to realise that a vast income potential lay in the development of what had become a considerable landed asset. Parts of the adjoining Bedford estate to the west – Bedford Square and Gower Street, for instance – had already been built up when in 1788 the hospital decided, in the face of a vocal opposition against what was seen as further intrusion into a green field area, to embark upon its own development plan.

The scheme, skilfully conceived to preserve the advantages of the hospital's open situation within an appropriate architectural setting and strictly controlled by the foundation's surveyor, was put out to individual speculators. These ranged from the small working journeyman to the larger capitalist and, although at first it was the hospital's policy not to allow any one speculator to take up the leases of more than a moderate proportion of the ground available, one builder soon began to tower above his fellows, to dominate the development of Bloomsbury for the next twenty years and become the most enterprising and successful London builder of his time.

This was James Burton (1761-1837), the son of William Haliburton, a Southwark builder of Scottish descent, a son of the manse and apparently well connected.<sup>17</sup> Little is known of Burton's early years – like that of the musicologist Charles Burney (Macburney), his family, taking the high road south, had de-Scotized their surname to make themselves more acceptable in an English milieu – but he was professionally trained as a surveyor, and was already practising as a successful architect and builder in Southwark when in 1790 he approached the Hospital for an option to develop single-handedly the whole of the western part of its estate. The twenty-nine year old's proposals were rejected, but two years later he was allocated the south side of Brunswick Square and part of Guilford Street and in 1793 further ground between Guilford Street and Bernard Street. By 1795 he had contracted to build the west side of Brunswick Square and the whole tranche of land to the west as far as the Bedford estate. Before long he was adding site to site until virtually all of the earmarked development was in his hands, and within a decade he had been responsible for the construction of 586 houses on the Foundling estate, with a gross value estimated in 1823 at £296,700. Much of this area, ravaged by bombing in the Second World War and by subsequent redevelopment, has been replaced by the grotesquely modernist Brunswick Centre. Burton himself has become a largely forgotten figure, overshadowed by his precocious son Decimus. But in 1807 Samuel Pepys Cockerell, the surveyor to the Foundling Hospital, spoke of Burton in glowing terms:

Mr. Burton is the one individual ... to whom your excellent charity is indebted for the improvement which has taken place on the estate. All that has been done by the other builders is comparatively trifling and insignificant. Without such a man, possessed of very considerable talents, unwearyed industry, and a capital of his own, the extraordinary success of the improvement of the Foundling estate could not have taken place.<sup>18</sup>

This, though, was but the beginning of an entrepreneurial career in the construction industry. Burton had already moved on to the adjacent Bedford and Skinners' Company estates – building Russell Square and its adjoining streets, the east side of Tavistock Square, Burton Street

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<sup>17</sup> Both Sir Walter Scott and Lord Heathfield of Gibraltar fame were distant relations. For Burton's career see Colvin 1995, 199-200; *ODNB* 2004, *sub* 'Burton'; Olsen 1964, 52-55 and *passim*; and Baines 1956, 13-19.

<sup>18</sup> Quoted in Olsen 1964, 79.

and Burton (now Cartwright) Crescent – and then on to some of the Nash terraces around Regent's Park, a large part of Regent Street and finally Waterloo Place. In the meantime he had undertaken a big housing estate in Tunbridge Wells and then, having overspent himself on Regent Street, went on to dissipate what remained of his fortune in the creation of the fashionable seaside resort of St Leonard's-on-Sea in Sussex – which by 1833 could be described as 'the most unique collection of elegant buildings of any watering place on the British coast' or, if your architectural disposition was more jaundiced, as 'a conceited Italian town'.<sup>19</sup>



Fig. 11 James Burton (1761-1837) (© Hastings Museum & Art Gallery).

All this was in the future, however. In 1795 he was still actively developing the area bounded by the west side of Brunswick Square, Bernard Street, Great Coram Street and Woburn Place and it is this land to which the title 'Foundling Fields' was probably given, not an official Hospital designation but a shorthand by Burton for the area he was developing.

It is in this context that one must view the 'JB' halfpenny: not as a cheap profit-making artifice as Samuel implies, but as a genuinely redeemable token coin supplied by Burton to his subcontractors to help make up the wage bills of the workmen employed on this particular undertaking. Paltry the tokens may have been, but there was no need for them to have been any heavier than they were since they must have been intended to be of only limited circulation in a restricted neighbourhood, probably venturing little further than the eponymous tavern in Lamb's Conduit Street which was the workers' nearest house of call. In such circumstances, too, there was no need to identify their issuer other than by his initials for recipients would have known that the tokens would have been readily honoured by someone who, canny Scot that he was, was an honest employer and immediately available at the centre of his hive of building activity in 'Foundling Fields'.

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<sup>19</sup> Quoted in Colvin 1995, 199 and the *ODNB* 2004, *sub* 'Burton'. Despite the magnitude of Burton's development expenditure he still managed to be worth £60,000 on his death.

Burton died at St Leonard's in March 1837.<sup>20</sup> A veritable captain of the building industry, bold, thrusting, and of undoubted vision, he had established his reputation forty years before in his first great entrepreneurial venture in Foundling Fields. Brunswick Square balanced by its counterpart Mecklenburgh Square made up the centrepiece of an area to which he gave style and uniformity and yet still preserved the open aspect of its setting. Even after the turn of the century, when the Foundling estate was being intensively developed, the area could still be described as airy, even if the 'cheering prospect of ... the beautiful Hampstead Hills' was rapidly disappearing. As Jane Austen's Isabella Knightley was at pains to point out to her valetudinarian father:

Our part of London is so very superior to most others! You must not confound us with London in general, my dear sir. The neighbourhood of Brunswick Square is very different from almost all the rest. We are so very airy ... so remarkably airy! – Mr Wingfield [a London apothecary] thinks the vicinity of Brunswick Square decidedly the most favourable as to air.<sup>21</sup>

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<sup>20</sup> *The Gentleman's Magazine* recorded Burton's death on 31 March in its issue for June 1837 (Vol. VII, New Series, Part I, 669): 'At St Leonard's on the Sea, aged 76, James Burton, esq., the celebrated architect and builder of that new watering place, as also of Burton Crescent, &c, &c'.

<sup>21</sup> Austen 1817 [1996], 86-7.

## See It Now #2

by Jon Lusk

Continuing on my theme of what the token shows and what the building or structure looks like now we come to:

**Dorset 10**, Bank in Sherborne



While the building today and the building on the token are not identical, I can see that there is enough resemblance to suggest that the one on the token is not a fabrication. Given that, I think I can make a strong argument that the token was made based on an order from the bank that contained a drawing of the building. The token was produced and samples were sent to the bank for approval. When they saw the misspelling of the name (Whitty instead of Whitby) they may have used this as a reason to cancel the order. This theory is different than Bell's who felt the token was a total fabrication made for sale to collectors.

**Suffolk 23**, Bungay, Bigod's Castle



There is no building between the towers now, and the large stones at the base shown on the token are hard to see in the picture, but the engraver did a credible job of the project. The photo was taken in 2007, so maybe by now the scaffolding has been taken down?

## A Sacramento Tale

by Larry Gaye

This past April I attended the Sacramento, California ANA (American Numismatic Association) National Money Show as an ANA National Volunteer. My ANA function is to set up and take down the show. Between those two events I'm relatively free to walk the floor and see what I can find for my collections, both token and Byzantine.

I no sooner hit the bricks when a dealer friend of mine recommended that I stop at so-in-so's table as he had some nice extra fine Conder tokens, whoopee! I was off and running in search of my quarry. It wasn't long before I found the fine fellow and started rummaging through his box of tokens and discovered they were not quite as advertised. I plodded on and managed to find a decent and inexpensive Somersetshire Bath 112a which made me happy; ok, so I'm easy. To my dismay someone else got there before I did. The good news it was someone I knew and between the two of us we bought the best of the group.

That particular jones being satisfied I moved on to the rest of the contents of the box and found three very nice early Canadian tokens of a type I collect. This series exhibits an American style eagle (cf. Breton 994) on the obverse and a seated Britannia on the reverse and are dated 1813-1814. The original 1813 tokens are struck over Samuel Guppy tokens of Bristol. Later imitations of 1813-1815 were struck after 1825 and can be differentiated by their cruder style and larger inscriptions'. I jumped on the two "eagles" plus the example of the under type half penny of a distinctly British Trade and Navigation token, (cf. Breton 965.) Both are displayed below.

Breton 994, W543



Breton 965, W 310

Let us move on to the Conder/ 18<sup>th</sup> Century British Trade Token I was fortunate enough to snatch. It is *Somersetshire 112a* and I'm quite happy to add it to my collection. The under type it was struck on adds to the fun.



Somersetshire 112a

There are folks out there that look down on farthing tokens and I must admit I am nonplused as to why they don't approve of the little folk. Just because they are on a small canvas doesn't mean they should be deprecated. As farthings are small, the delicacy and economy of the engravers art is challenged even more.

I went home with a quite nice little Byzantine *asperon trachy* for my other collection as well.



Manuel I, Comnenus: S.1964

New coins, tokens and friends at one very fun coin show strikes me as a most excellent outcome. May all of you have the same opportunity!

Bibliography: *The Charlton Standard Catalogue of Canadian Colonial Tokens, Second Edition*. The Charlton Press, 1990.

# You Never Know What You Might Find

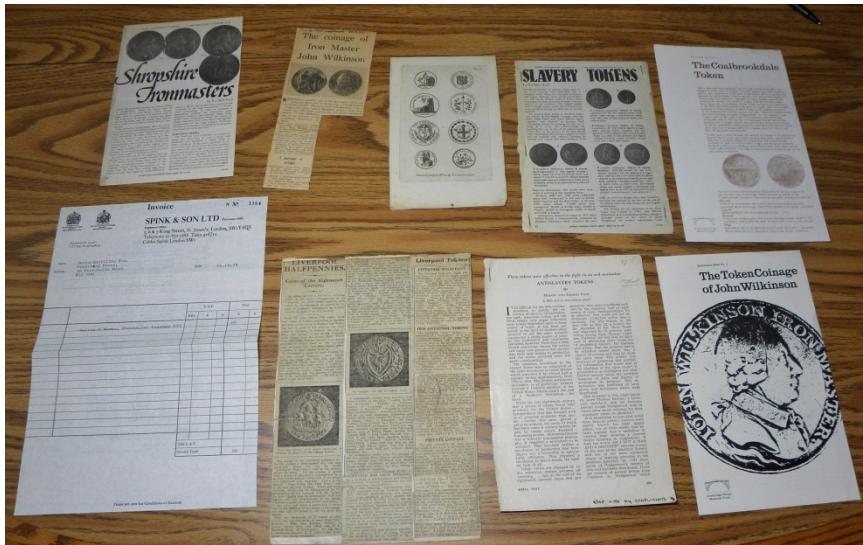
By Harold Welch

A while back there was a discussion in the Esylum\* about finding interesting and/or valuable items tucked in old books. I have found four leaf clovers, children's drawings, and once even a twenty dollar bill. It is in old British token works that I have consistently found treasures, however. No not £1,000 pound banknotes or gold sovereigns secreted into hollowed out spaces, but treasures none the less. Let me explain.

In the 18<sup>th</sup> and 19<sup>th</sup> centuries, collectors didn't text each other or send e-mails. They didn't even call one another on the telephone. They sent letters. After receiving a letter chalk full of interesting token information, what to do with it? Tuck it in your copy of 'Conder' or 'Pye' of course! In fact, old token books are often wonderful repositories of important numismatic information. If you learned something interesting about a token or found a new variety, write it in the margins. If you encountered a newspaper or magazine article that related to tokens, token issuers, collectors, etc., paste it onto a freefly page. Price lists, auction catalogues, portraits of collectors and authors, token engravings and much more can all be found in classic token books and they all make the book more interesting and valuable.

Recently, our publisher, Dr. Gary Siro bought a copy of the 1977 reprint of Dalton and Hamer's *The Provincial Token-Coinage of the 18<sup>th</sup> Century* for day to day use from the Dix, Noonan Webb sale of the David Griffith's Library. As he pointed out to me, it isn't a very good edition, but laid-in were some very interesting items.

*Slavery Tokens by George and Melvin Fuld, a 16 page extract, including 8 plates, taken from the April 1957 edition of The Numismatist is inscribed, "Keep with my compliments MF". Best of all, the article includes additional hand written annotation by Fuld. Two very nice, 2 sided information sheets titled *The Coalbrookdale Tokens* and *The Token Coinage of John Wilkinson* published by Ironbridge Gorge Museum Trust are likely very scarce. Three interesting newspaper articles on the Liverpool halfpennies have been pasted to a backing sheet that would likely otherwise have been lost to time. Another interesting item is a 6 page article titled *Shropshire Numismatics* by token doyen R. C. Bell taken from *Coin* magazine of Nov.-Dec. 1979. A newspaper cutting titled, *The Coinage of IronMaster John Wilkinson* taken from the *Daily Post Supplement* of 28/3/61 is notable, if for nothing else, for its inclusion of the following old folk song:*



\* The Esylum is a lively free blog specializing in numismatic literature but ranging into a variety of interesting topics from time to time. It is published weekly. You can find out how to subscribe at [Coinbooks.org](http://Coinbooks.org)

But before I proceed any more with my lingo,  
You shall drink my toast in a bumper stingo.\*

Fill up and without any further parade  
John Wilkinson, boys, that supporter of trade.

Let each jolly fellow take hold of his glass  
And drink to the health of his friend and his lass.

May he always have plenty of stingo and pence  
And Wilkinson's fame blaze a thousand years hence.

\* stingo is a strong drink

To round out our little treasure hunt, we find an original engraved plate (Jan. 14, 1797) taken from *The Virtuoso's Companion* and lastly David Griffith's receipt for the book from Spink & Son. David paid £20 in 1978. It realized £95 in the DNW sale, so all in all, it seems token literature might not be too bad of an investment!

Oh, I have neglected to mention one other item laid into the book. It is a wonderful offspring of a work called *The Sketchley Masonic Tokens: Triangle Type* by Bro. the Rev. H. Poole, P.Asst.Gd.Chr (Trans. Quatnor Coronati Lodge, vol. xlvi, 1933). Rev. Herbert Poole (1885-1951) was ordained a priest in the Church of England in 1913, and became schoolmaster at King's School, Canterbury, and later at Christ's Hospital. Although he was a member of the British Numismatic Society in 1914, he was known as a Masonic author rather than as a numismatist. Additionally, the work was published in a non-numismatic publication. It is for these reasons, I suspect, that this work seems to be very rare. I have never encountered it up until this time. Perhaps it isn't an extremely important work, but it is very well done and nearly unknown to token collectors. Bound in brittle brown paper wraps, the booklet was in a fragile state. Recognizing its importance, Gary asked that I arrange to have it properly hardbound. Campbell-Logan Bindery of Minneapolis bound it in an attractive brown cloth and was able to retain the bookplate of David Griffiths. All in all, Gary wound up with a beautiful and very rare book.

Have you ever seen this work before? What sort of 'treasures' have you found in token books? Please let me know at [tokenmann@aol.com](mailto:tokenmann@aol.com). Perhaps I can share some responses in the next issue of *The 'Conder'*!

**Poole's *Sketchley Tokens* is a work that deserves to see the light of day, so what follows is the work in its entirety:**

## THE SKETCHLEY MASONIC TOKENS: TRIANGLE TYPE.

BY BRO. THE REV. H. POOLE, P.Asst.Gd.Chr.

[Trans. Quatuor Coronati Lodge, vol. xlvi., 1933, pp. 320-324.]



THESE are the only tokens which have any known or even probable association with James Sketchley of Birmingham. Their vogue can have extended little, if at all, beyond the year 1794; and there is ample reason for supposing that their manufacture passed very early from Sketchley to Lutwyche, also of Birmingham, who probably issued all except perhaps the two earliest types. But a good many misconceptions exist with regard to the whole group; and this note has been drawn up in order to dispel these, and at the same time to give as complete a statement as is possible as to the known types.

Two main errors require correction. In the first place, a good many Masonic accounts of the tokens ascribe to Sketchley a number of tokens with which he can have had no connection, on account of the edge-reading MASONIC HALFPENNY TOKEN MDCCXCIV found on them. This is due to the very random way in which edge-collars were used in Lutwyche's workshop; and the fact that in nearly every case such tokens (with normal edge-readings) are known to have been issued by Lutwyche constitutes a strong proof that Lutwyche, not Sketchley, was the manufacturer of the majority.

Another source of misunderstanding is due to the very large variety of type. Shackles, for instance, gives no fewer than five variants of the edge-reading 'e' (below); while SCRITCHLEY, SCHITCHLEY and other variants have been noted for SCETCHLEY in edges 'h<sup>1</sup>' and 'h<sup>2</sup>' (below). The very simple process of placing such variants alongside normal types and comparing them letter by letter reveals, however, the fact that all are due merely to indifferent striking; and the pieces should be regarded rather as poor specimens than as varieties in the numismatic sense.

Actually three distinct dies for the Obverse were used; two for the Reverse; and thirteen collars for the edge. The following are the various forms:—

Obverse: Within an equilateral triangle is a winged cherub with right hand pointing upwards, the left resting on a plumb rule. Behind are clouds, above is an irradiated letter G, and on the ground are Masonic emblems and implements. Along the sides of the triangle is the legend WISDOM|STRENGTH|& BEAUTY and around the whole SIT LUX | ET LUX | FUIT

Varieties: A: Rays all composed of lines, and descend almost to the ground. Stops after BEAUTY and FUIT

B: Rays composed of lines alternating with lines of dots, which descend below the arms of the cherub. No stops.

C: Rays all formed by lines of dots, and do not descend below the left arm of the cherub. Stop after FUIT

Reverse: The Masons' Arms supported by two beavers; crest, a dove upon a sphere. Motto on scroll below, AMOR HONOR ET JUSTITIA and legend around the whole 24 NOV 1790 PRINCE OF WALES ELECTED G. M.

Varieties: A: No comma after NOV; supporters have ribs.

B: Comma after NOV; supporters have no ribs.

Edge-Readings:—

a: MASONIC TOKEN BROTHER | SKETCHLEY BIRMINGHAM  
FACIT

b: × · MASONIC HALFPENNY | TOKEN MDCCXCIV · × · × ·

c: PAYABLE AT LONDON | · + · + · + · + · + · + · + · +  
 d: PAYABLE IN LANCASTER | LONDON OR BRISTOL  
 e: HALFPENNY PAYABLE AT THE | BLACK HORSE TOWER-  
     HILL · x  
 f: PAYABLE AT W. PARKERS OLD BIRMINGHAM WARE-  
     HOUSE  
 g: PAYABLE AT IOHN CROWS's COPPER SMITH  
 h<sup>1</sup> + · + · + MASONIC TOKEN | I. SCETCHLEY FECIT. 1794  
 h<sup>2</sup> x MASONIC TOKEN | I SCETCHLEY FECIT. 1794  
 i: o x o x o PAYABLE AT | LONDON OR DUBLIN  
 j: MASONIC TOKEN J. SKETCHLEY | R A & P · G · S · BIRMING-  
     HAM FECIT \*  
 k: PAYABLE AT RICHARD LONGS LIBRARY  
 l: HALFPENNY PAYABLE AT DUBLIN CORK OR DERRY

The following combinations have been observed and/or recorded (N.B. Numbers in brackets indicate the Middlesex series of Atkins and of Dalton & Hamer respectively; indications of rarity are from D & H):—

A <sub>A</sub> a	(263a/371a)	6
A <sub>A</sub> b	(263/371)	12
A <sub>A</sub> c	(263b/371b) RR	3
A <sub>A</sub> d	unpub.—2 specimens known	2
B <sub>A</sub> b	(262d/370e)	15
B <sub>A</sub> c	(262c/370d) RR	0
B <sub>A</sub> d	(262b/370c)	6
B <sub>A</sub> e	(262/370)	13
B <sub>A</sub> f	(unp./370f)	0
B <sub>A</sub> g	unpub.—a specimen in the British Museum	1
B <sub>A</sub> h <sup>1</sup>	(262a/370b) sc.	15
B <sub>A</sub> h <sup>2</sup>	(262a/370a)	45
C <sub>A</sub> c	(261c/369c)	9
C <sub>A</sub> d	(261b/369b)	6
C <sub>A</sub> e	(261/369)	6
C <sub>A</sub> h <sup>2</sup>	(261a/369a)	14
C <sub>A</sub> i	(261d/369d) sc.	6
C <sub>B</sub> b	(unp./372b)	20
C <sub>B</sub> d	(264e/372e) sc.	3
C <sub>B</sub> e	(264/372)	19
C <sub>B</sub> f	(264g/372g) RR (very doubtful)	0
C <sub>B</sub> h <sup>1</sup>	(264a/372a)	55
C <sub>B</sub> i	(264b/unp.)	0
C <sub>B</sub> j	(264c/372c)	12
C <sub>B</sub> k	(264f/372f) RR	0
C <sub>B</sub> l	(264d/372d) RR (very doubtful)	0
C <sub>B</sub> -	plain edge (264h/372h) RR	0

268

The above list may probably be regarded as substantially the chronological order of appearance of the types; and the evidence for this will now be reviewed.

In the first place, it is practically certain that only three actual Obverse dies were used, two Reverse dies, and thirteen collars. Both Obverse B and C dies had flaws which seem to prove their respective cases conclusively—the former in an oblique stroke across one limb of the T in FUIT; the latter in a

very obvious blotch above the G of STRENGTH. I have not found any such conclusive test for Obverse A, nor for the two Reverse dies; but a minute examination has failed to discover any variation. The edge readings have been compared by placing numbers of specimens together, when complete agreement is found in the spacing, etc.

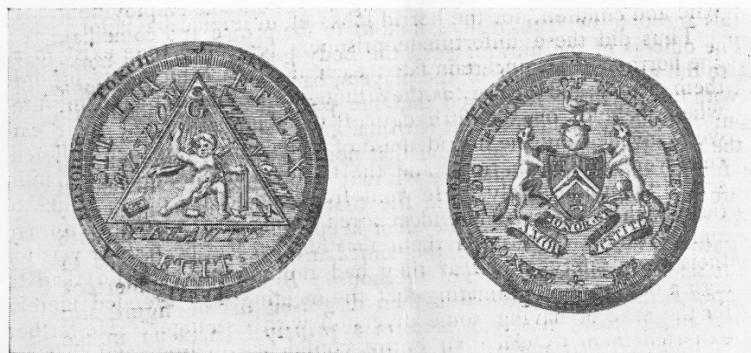
In one respect, however, the last statement requires modification. The collars from which the edge-readings were impressed on the pieces consisted of two semi-circular parts; and the gaps at the ends of each half of a reading may and do vary considerably. A comparison of a number of specimens thus makes it possible to divide the edge-reading as the collar was divided; and all the readings above have been divided accordingly, except those of which I have not seen more than a single specimen.

Our investigation of the history of the pieces may well start with the advertisement which appeared in the *Freemason's Magazine* of September, 1794:—

#### MASONIC TOKENS.

In the course of the past month, some copper pieces newly struck from a die which appears to be executed in a style superior to any of the Provincial Coins at present in circulation, came to the hands of the Proprietor of this MAGAZINE. On inspection they appear to be called MASONIC TOKENS, and to have been invented by a Brother JAMES SKETCHLEY, of BIRMINGHAM, who intended them to serve as pocket-pieces; but, either from the novelty of the idea, or the excellence of the workmanship, it would appear that many persons have been content to receive them in change as Half-pence, in the same manner as the Liverpool, Norwich, Lancaster, Anglesey, Bungay, Macclesfield, Leek, Manchester, Coventry, &c. coins have acquired credit and currency.

The subjoined Engraving Exhibits the obverse and reverse of the MASONIC TOKEN; and any gentleman desirous of preserving such pieces may receive them in parcels (containing 24) at One Shilling each, by applying at the BRITISH LETTER FOUNDRY, Bream's Buildings, Chancery Lane, London.



From this we gather two facts: first, that the token was originally intended as a Masonic 'curio'; and secondly that it had already had a fairly wide circulation by September, 1794. Moreover, the engraving, which is remarkably accurate, shows a piece of type CB; the edge-reading does not exactly correspond with type 'j', but the latter is often more or less illegible in the "R A & P·G·S·" portion, and the asterisk at the conclusion seems to establish it as of this type.

Now we know that practically all, if not all, of the edge-readings except 'a' were commonly used by Lutwyche, who may thus be assumed to have

manufactured the bulk of the pieces. The fact that Obv: A is found in combination with the one edge not otherwise known among Lutwyche tokens, and this, moreover, a 'masonic' one attributing the manufacture to Sketchley, points fairly strongly to type AAa having been the original type, and having been made by Sketchley himself. Assuming that Rev: B only came into use after Rev: A had been discarded, and remembering that it is only found in combination with Obv: C, it becomes fairly obvious that the sequence AA—BA—CA—CB is the correct one.

Returning to the AA group: edge-reading 'b' is also found on Lutwyche tokens of Bury, Suffolk (Atk.: 27b) and Lancaster (Atk.: 19a), and also on one of the Howard tokens; while edges 'c' and 'd' are quite common, especially the former. It would thus appear that, while Obv: A was still in use, the undertaking passed into the hands of Lutwyche. Whether or not Sketchley himself ever used edge 'b' is not easy to decide; but type AAa is apt to be the least neatly struck of the whole series; and it is not unlikely that Sketchley, having started the business, handed it over to Lutwyche at an early stage. The latter, at any rate, must either have made all of the AA<sub>b</sub> type onwards, or taken over Sketchley's dies at that stage; for thereafter each Obv: and Rev: combination is found with well-known Lutwyche edge-readings; while the 'masonic' edge-reading 'b' occurs on other Lutwyche tokens. We cannot determine which of the edge-readings 'c' or 'd' was first used with the Sketchley dies; no doubt both were already in use in Lutwyche's workshop.

Passing to the BA group, we find five new edge-readings, 'e', 'f', 'g', 'h<sup>1</sup>', and 'h<sup>2</sup>', while the original 'a' is not seen again. Edge 'f' in this group is marked by Dalton & Hamer as 'RR', and it is not given by Atkins; but the latter gives it as an edge appearing in conjunction with CB (264g/372g), which is copied by Dalton & Hamer, though the type may perhaps not have existed. Edge 'e' is of interest, as it helps to some extent to verify the sequence of types. When it first appears in the series, in the combination BAe, the terminal × is very clearly visible; but in the following group (CAe) it is usually so completely wanting, even on boldly marked edges, that I was inclined to treat it as a distinct variety until I observed several specimens in which a faint impression of the × is to be seen. Evidently the collar became worn, or defective in some way; and in the fourth group (CBe) also there are comparatively few pieces in which it is well marked.

The two 'h' edges present somewhat of a problem. During the issue of the BA group the Obv: B die cracked; and the result is seen in all stages of development in a pair of cracks, one through the UX of LUX, and the other extending from ET to the G of STRENGTH. These cracks appear in their most pronounced state in the BAh<sup>2</sup> types; less so, and usually absent, in the BAh<sup>1</sup>, and occasionally faintly in the BAd. It would thus seem likely that BAh<sup>1</sup> and BAh<sup>2</sup>, in that order, were the latest of the BA group issued; and the adoption of edge 'h<sup>2</sup>' in place of 'h<sup>1</sup>', suggests that the former had been broken or damaged. Accordingly, edge 'h<sup>2</sup>', but not 'h<sup>1</sup>', is among those carried forward into the CA group, in which only one fresh edge-reading (i), a fairly common one in general circulation, was added. Edge 'h<sup>1</sup>', however, reappears in the final series; and this was so unexpected that I re-examined a fair number of edge 'h<sup>1</sup>' specimens to see if the collars were really identical. The result was interesting; for, although it is difficult, if not impossible, to detect any discrepancies between the edge-readings of BAh<sup>1</sup> and CBh<sup>1</sup> pieces, it is noticeable that very few indeed, if any, of the latter have the date 1794 legible; it is almost invariably overlapped and obliterated by the ornamental crosses and dots; and this does not seem to be entirely due to the fact that these pieces are usually

slightly smaller than the normal. It looks very much as if the 'h<sup>1</sup>' collar had been damaged, and passed out of use; and that for some reason it was later repaired, but in such a way that a good impression of the complete reading was no longer produced. It is interesting to notice that the edge-reading 'h' is recorded by Atkins for tokens of Bath (Som., 22d) and one of the Wilkinson tokens (Warw. 278f); but whether 'h<sup>1</sup>' or 'h<sup>2</sup>' I do not know, as Atkins does not distinguish them. But a similar reading with no date is given by him for tokens of Deal (Kent 11a) and Glasgow (Lanark 4e); and it seems likely that these represent the 'second state' of the 'h<sup>1</sup>' collar.

One fresh 'masonic' edge 'j' was added to the series in the last (CB) group. This, we may surmise, was especially designed at the time when Sketchley attempted to widen his circulation; and, as we have seen, it is almost certainly the one which appears in the engraving in the *Freemason's Magazine* of September, 1794. How successful he was in his attempt we have no means of deciding; the wide distribution of the pieces at the present day cannot be regarded as any indication. I have appended to the table of types (above) the actual numbers of specimens of each which I have observed while examining 268 in all. The relative frequency of the various types gives no indication of the total numbers issued, nor of the success or failure of the venture; though they seem to show that, in this series as in others, although Lutwyche used his collars in a somewhat random way, there were more or less normal combinations which predominated. I suggest that the following types should probably be regarded as the 'normals':—

AAa	—Sketchley
AAb	—Lutwyche
BAh	,
CAh	,
CBh	,
CBj	,

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One further point may be of interest. Bro. S. J. Fenton has drawn my attention to the sources whence Sketchley got the ideas for the Obv: and Rev: of his tokens. The former was evidently derived from the figure engraved in the title-page of the *Freemason's Magazine*; while the latter was no doubt suggested



by the fact that Sketchley's Lodge had in 1786 adopted as their crest the Masons' Arms, which they displayed, complete with supporters and motto, in almost exactly the form in which it appears on the tokens.

June, 1936,

**A listing of tokens, using the Dalton and Hamer numbers,  
that were made by Peter Kempson**

by Bill McKivor

The listing came from looking through D&H, and also by additional search done by Arthur Waters in 1901.

There may be more than this of course, these are the only ones that could be proven, and the records of who did what back then are certainly incomplete.

**Kindly consider all numbers reported made by him to include the different edges**, as noted an example on Bedfordshire, where he struck #3, and also 3a, b, and c. Others will only list the first piece, but consider the edges listed below the number to most likely be struck by him as well.

Bedfordshire

#3, and 3a, b, and c.

Cambridge #9. 48 struck, rare piece.

#12 through #18, and #36 through 38.

Cheshire #5, 6, and 7.

Cumberland #1 RARE.

Derbyshire #1, 2, and 3. (six of #1, 30 of #2, and 200 of #3).

Durham #4,5,6,7 and 9.

Essex #3,4,5,6,7,8,9, and 10.

Gloucester # 1 through #11. All Badminton pieces, #22 through #57. #62, 63, 64, 65.  
Including all edges listed as noted. #62 nearly impossible to get.

Hampshire #9 through #33. 40, 41, 42, --47 through 52, 61 through 65, 68 through 76, #79 and #80.

Lancashire #143 through 147, and probably #148 through 150.

Leicestershire #1, and #2. Both exceedingly rare.

Lincolnshire #4 through #8.

Middlesex. #39. The building series, #42 through #80. #275, 276. #282. #389. #391, 392, 393.  
Most likely #394 395, 396, 397. #465. Rare. #924, 924.

Norfolk #12, 13, 14, 15, 16. #19. #23, 24. #34, through #48.

Northumberland #1, 2.

Nottinghamshire #6, 7, 8.

Shropshire #3 through #17. (#3 through #8 very rare, a couple with only one known).

Somersetshire #66. Possibly #67. #68 through #86.

Staffordshire #6, 7, 8, 9. (All extremely rare). 10 through 15, and #22, 23, both very rare.

Suffolk #18, 19---25, 26, 27, --34, 35, and 38, 39, 40.

Warwickshire #6, #14 Through 19, #20 through 24, #26, #27, #28, many rare, and very rare, #31,  
#39 through 44, #50 through 61, #63, through 69, #77 through #102,  
#147 through 218, #222 and #223, very rare, #256 through 302,  
#307 through 314, and #317 (very rare).

Wiltshire #21. However, it is likely that he also struck #6 through #11, as the same dies  
were used as he used for the Gloucester, Badminton series.

Yorkshire #2. Rare. # 69 and #70, both scarce to rare. 200 struck of each of the last two,  
probably 72 of #2,

Wales Glamorgan Swansea #4, at the end of the chapter.

Scotland Angusshire #1 through 5. #7 through #11. #16 through 26. #30 through 36. #39  
through 42.

Kinrosshire #1. RARE. Lanarkshire 39. Lothian #6, 7, and 8, also #52  
Perthshire #1 through #4. #10, and #11. Renfrewshire #1 and #2.

Some of the Kempson pieces from Scotland are quite rare.

End of list, I can find none from Ireland.

To the Editor,

I enjoyed your new review of Samuel and Bell's research on the tokens. This note is response to your request for comments about the pieces covered.

You quoted Bell for Bedfordshire 3c:

*Stephen Langston, a gentleman freeholder, resided at Berkhamsted St. Mary's (otherwise Northchurch), Hertfordshire.*

Years ago when I first read this, I, like many others I'm sure, made the assumption that Bell was indicating that the Langston listed on the edge of the token was indeed this Steven Langston now living in Berkhamsted. It turns out that what Bell discovered was indeed a retired haberdasher who had worked at 46 Gutter Lane, but as the senior partner in the firm of Langston, Chambers, and Langston, with an apprentice named Luke Hall. By the time the token was issued, Steven Langston had retired and Luke Hall had been made a partner in the firm. (Note, at this time I am unaware of the sequence of the retirement and promotion and they may or may not have occurred at the same time.)

Try as I might, I was unable to find an earlier version of the company that might have had yet another partner who retired to the village of Leighton Buzzard. It would provide a nice solution to the puzzle of the two lesser towns mentioned on the reverse of the token.

For those of you that are interested in the first name of the Langston that is on the token, there will be a presentation at the Token Corresponding Society in Wales in late September this year that will cover this item (as well as others of a similar nature). You should consider going if you aren't already planning on it.

-- Jon Lusk

### President's Message

Once again its that time of the Journal publishing cycle that allows me to say hello to all of our members as a group. We are spread out so it is quite difficult to feel fellowship due to distance. We need to fix that.

I feel lucky to live in the Pacific Northwest. I walk with three of our members, Jerry Bobbe, Jason Failla and Gene Wiley two to three times a week. Another, Gary Siro is a short ride up Interstate 5 in the State of Washington about twenty-five minutes from my home. Bill McKivor, Scott & Lisa Loos are further up I-5 in the Seattle area, so we are certainly near neighbors. And now, Gary Groll has moved into our neighborhood; heck, we have a local chapter of the CTCC right here; more on that later. I know this might come as a shock, but every time we gather we seem to talk about Provincial Tokens and related numismatic items and history. It seems to me that others maybe just as lucky.

One of the problems involved in keeping a club viable to all is that we have members all over the world. Keeping the membership informed and interested is a challenge. Are there any members in proximity to where you live? With this in mind I think it is time we explore the concept of having regional chapters of the CTCC. Another tool is investigating the use of such network spaces such as Facebook to communicate and share ideas and information. These methods can be used to draw us together as a community of like minded collectors to share our new acquisitions, ask questions of other members about grading, pricing, and plane old simple conversation.

We are in an era of fast moving and easy communications, why not use these tools to our advantage to expand our hobby interests along with the dissemination of knowledge? Of course we have our Journal, an important tool for communicating information and fellowship; there are others that can be tapped.

Our annual meeting will be taking place at the American Numismatic Association's 120<sup>th</sup> Annual Convention being held in Chicago, Illinois from August 16-20, 2011. *The time and place is Friday, August 18 from 6:00 till 8:00 pm in Room 7.* As always after the meeting we will meet as a group for pizza and more stories. I will rely heavily upon Chicago native Jerry Bobbe to select the best pizzeria. Trust me; I don't think we will have a problem finding a good pizza in Chicago.

With the help of others, my meeting agenda will include ideas designed to encourage the growth of our club which is currently suffering from diminishing membership. To grow we need something to offer or we will die as a club. All of us should be involved in nurturing its growth by adapting to our changing world. If you are planning on attending the Convention, bring your suggestions, thoughts and ideas regarding what you expect from a club such as ours, including constructive criticism concerning improvement. We have a responsibility to those that follow us to pass on the information we have acquired. I don't care how you collect provincial tokens and in what condition. This is our hobby, we do it for fun.

In December we will have a call for nominations to elect a new Board for the CTCC. All positions will be open for nominations. Please consider running and participating in the club's life. Remember, you must put your name forward to run. All are welcome and encouraged. This will be the end of my term as president as I don't plan on running again. I feel strongly that all board positions should be challenged.

Regarding the Journal, our editor Richard Doty is a generous, gifted, dedicated and prolific author but he can't do it all himself. If you have an idea for an article please let him know and I guarantee he will do what he can to help you flesh out an article. If you need tokens photographed and have no camera, I would be delighted to do that for you; send me the tokens, I'll photo them and turn them around back to you in a few short days. Please contact me so we can work the mechanics out for the safe transportation of your prized possessions.

I'm looking forward to the future of the club and can't tell you how much I have enjoyed being associated with this group. Thank all of you who have contributed in the past two years to our group.

See you in Chicago, I can smell the pizza now.

Larry Gaye  
lgaius.larry@gmail.com.

## Recent Academic Literature

### Tony Fox

The 2010 volume of the *British Numismatic Chronicle* has just appeared<sup>1</sup>, and it contains two articles that might be of interest to the CTCJ. The volume, as usual, is well-bound, and –illustrated.

#### Symons DJ. A Birmingham Miscellany<sup>2</sup>

This article concentrates on what it says, *viz.*, miscellany. The issues discussed are connected with a medal of Surgeon and man-midwife Thomas Birch, a token for the Birmingham theatre, Mathew Boulton's decline of an invitation to counterfeit foreign money (but, as he said, only because the law forbade it), and a medal commemorating Boulton's funeral. None of these issues could or should have been in D&H<sup>3</sup>, although intrinsically and historically they are mouthwatering. A useful appendix reporting Boulton's funeral is included. It also makes one wonder that while Boulton's silver and ormolu have books devoted to them, whether a more general, up to date biography of him is needed. Maybe it is my ignorance, but, for example, I never knew before that Boulton was involved with James Watt and the very earliest steam engines.

#### Dykes DW. 'J.B.' of 'Foundling Fields'<sup>4</sup> (Editor's note: This article appears earlier in this issue.)

The JB cipher appears on D&H Middlesex, 303-305a,<sup>5</sup> which decline in rarity in that order. Dykes attributes these issues to one J Burton (1761-1837), and relates the history of Captain Coram, the Foundling Hospital, and the open space adjoining in London. It is possible that the tokens were issued to support Burton's building (US: construction) company, and that these were not a 'cheap, profit-making' product.

#### And lastly...

Dr. Dykes has provided a very short addendum to his previous article on Peter Skidmore.<sup>5,6</sup> It concerns his companies making fire grates and stoves.

#### Footnotes

1. De Jersey P, Screen EM (Eds) *The British Numismatic Journal 2010*. Vol.80. London: The British Numismatic Soc. 287 pp. ISSN 0143-8956. British readers of it will doubtlessly be pleased by the cartoon in plate 18, showing a former Prime Minister hoist on the petard of the reverse of a 10p piece !
2. Symons DJ. A Birmingham Miscellany (2). In: De Jersey P, Screen EM (Eds) *op cit*, pp.151-165.
3. Dalton R, Hamer SH. *The Provincial Token-coinage of the 18<sup>th</sup> Century*. London: Seaby, 13 parts, reprinted, single vol., 1967, pp.31-34 & 537.
4. Dykes DW. 'J.B.' of 'Foundling Fields'. In: De Jersey P, Screen EM (Eds) *op cit*, pp. 166-175.
5. Dykes DW. 'Peter' Skidmore the man who never was. An addendum. In: De Jersey, Screen EM (Eds) *op cit* p.201.
6. Dykes DW. 'Peter' Skidmore: the man who never was. *Br Numism J* 2007; **77**: 246-263.

## **Directory of Club Officers and Appointees**

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### **Membership (After Sept 14, 2011)**

All membership dues and correspondence should be directed to the Treasurer, Scott Loos, listed above.



## THE TOKEN EXCHANGE AND MART



**OUR RULES:** CTCC members, in good standing, are cordially invited to dispatch their articles and advertisements to the CTCC editor for publication in the JOURNAL. Articles are always needed and appreciated. Articles do not have to be camera ready, but I appreciate it when they are. Articles are always published free of charge for the benefit of the membership. Advertisements are needed and appreciated just as much. Ads up to twelve lines are **FREE!** Full-page ads are \$75.00; one half-page ads are \$37.50. Ads larger than the free twelve lines **must be camera ready.** All paid ads **must be paid for when submitted;** thus, eliminating the possibility of confusion and the need for costly, unnecessary, and time-consuming billings and follow up. Ads submitted without full payment will not be accepted or published. Ads or articles may be either accepted or rejected at the discretion of the editor. Only members can participate in the journal or other Club activities. The Club rules are designed to be simple and few, please comply with them. **The deadline for the Spring 2011 issue is April 15, 2011.** Journals are issued quarterly. Your articles and ads must be sent to the editor, Dr. Richard Doty (dotyr@si.edu). The only requirement for membership is the payment of an annual membership fee. You will be billed again after you have received four issues of the journal. The "Conder" Token Collector's Club reserves the right to accept or reject (without explanation) any application for membership. The "Conder" Token Collector's Club, reserves the right to revise these rules at any time in accordance with our by-laws. **ANNUAL DUES: \$25.00 U.S. Membership - £20 U.K Membership.- \$35 Non U.S. or U.K. Membership.**

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